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American Art News

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JULIAN STORY'S WILL

By the will of Julian Story his wife is sole heir and executor of his estate, which includes paintings and art treasures. Most of the latter were collected in Europe and are in his villa near Florence, Italy. The chief value of these works lies in Mr. Story's associations with the artists who produced them.

The artist's estate will probably not be very large, it is said, as much of what he made was used for his art collection. The estate includes his Paris house and his villa at Florence.

EDITH RANGER ACQUITTED

Miss Edith Ranger, sister of Henry W. Ranger, and two co-defendants, Carl W. Myer and Richard H. G. Cunningham, both lawyers, were cleared this week of the charges of conspiracy in connection with the probate of a carbon copy of a supposed will of the artist which bequeathed his estate of \$300,000 to Miss Ranger.

The trial, which lasted more than two weeks, ended when the jury in the criminal branch of the Supreme Court returned a verdict of not guilty after being out eight hours.

The principal witness for the prosecution was Charles N. Wexler, a disbarred Stamford, Conn., lawyer, who testified to having drawn up the fake will, saying that he did so at the instigation of the defendants.

The defence produced witnesses who swore the dead artist had made a will subsequent to the one dated Jan. 21, 1914, which left the estate to the Academy of Design. This later will, the defence contended, disappeared, and it was the carbon copy of the will which the defendants attempted to have filed for probate.

O'CONNOR'S LAFAYETTE

"Andrew O'Connor," says the Boston Transcript, "is making an equestrian statue of Lafayette to be erected in Baltimore. The sketch for the statue is in his studio at Paxton, Mass. It represents Lafayette as a very young man, almost boyish in appearance. In fact, he was still in his teens when he entered Philadelphia with Washington in 1780, at the head of the American troops."

"Other statues have shown General Lafayette, of the Continental Army, after he had won an international reputation for his valiant deeds," said Mr. O'Connor recently. "But mine is to be more particularly a monument to the boyish enthusiasm, uprightness and honesty of the young hero. I know that my statue will surprise many persons, and I am glad to state my reasons for showing Lafayette at this time of his life. When he came to this country he was a young, noble, high-spirited boy. He was only 18 when he first asked his government to allow him to come over to help the colonists, and his government at that time refused, wishing, as a neutral, to keep out of the wars of other countries."

"The statue shows the young Lafayette on horseback, as he was when he entered Phila. in 1780. He is shown on a fine, spirited horse, of a strength which serves to enhance the delicate yet sure power of the boyish figure, who rides with the noble carriage of the aristocrat."

CHINESE CARVINGS AT MUSEUM

The American Museum of Natural History has recently acquired, the gift of Messrs. Albert G. and Jerome J. Hanauer of N. Y. City, some beautiful examples of carved agalmatolite or false jade. This material has some of the properties of certain varieties of soapstone. It is used throughout China for carved objects in much the same way as jade. Owing to its softness, however, it can be manipulated with far greater ease than the harder and more valuable jade. This permits a certain freedom of treatment in the false jade carvings which bear about the same relation to jade carvings that wood carvings do to sculpture in marble. The figures now on exhibition in the Morgan Hall of Gems at the American Museum are admirable instances of this ease of expression, as well as of the skill with which the Chinese sculptors have employed the different colors occurring in the agalmatolite to give contrast to their designs.

HOFFMAN BUST SOLD

The Metropolitan Museum has acquired a bronze bust by Miss Malvina Hoffman representing the heroic head of a young warrior in a knitted helmet, entitled "A Modern Crusader."

HONORS TO FRENCH ARTIST

Jean Julien Lemordant, the Breton painter who lost his eyesight in battle in the early days of the war, is an honored guest at Yale. He will speak three times on subjects connected with French art in New Haven and will exhibit some 300 of his pictures.

The artist's immediate purpose in coming to America was to accept in person the second award of the Howland Memorial prize, the first award having been made posthumously in 1916 to the late Rupert Brooke. The prize was established in memory of the late Henry E. Howland, '54, for award to "a citizen of any country in recognition of some achievement of marked distinction in the field of literature, fine arts, or the science of government," the idealistic element in the recipient's work being an important factor in his selection.

The award was made Tues. eve. last, in the Yale School of Fine Arts, when the artist spoke on "France and the War."

A COLLECTOR OF BIBLES

For 25 years Bishop William A. Quayle of the Methodist Episcopal Church has been a zealous collector. In that time he has not missed the break-up sale of a single library of note in which there were Bibles. As a result he has a collection of rare copies of the Scriptures at his St. Louis residence.

HIGH ART PRICES IN LONDON

Some of the Camperdown collection at Christie's, London, Feb. 21 last, just reported, were as follows: Holbein's "Portrait of a Gentleman" and "Portrait of a Lady," \$3,937.50; Gainsborough's "Portrait of Mr. Vestris," \$1,522.50; J. B. Pater's "Fête Champetre," \$14,175; Mme. Vigée le Brun's "Portrait of the Countess de Mauny," \$1,522; J. F. De Troy's "A Reading from Molière," \$26,250; Gainsborough's "Portrait of Lady Blackstone," \$7,350; W. Collins' "Red Riding Hood," \$2,150; Van Goyen's "River Scene," \$3,150; F. Guardi's "Island Near Venice," \$9,185, and Sir Joshua Reynolds' "The Piping Shepherd," \$11,550.

PEALE PORTRAIT BEQUEST

Four portraits by Charles Willson Peale, valued at \$10,000, have just been presented to the Site and Relic Society of Germantown, Pa., and will be hung in the museum of the organization in Vernon Park.

The gift is made in accordance with the will of Miss Grace Patterson Turnbull, who died Nov. 11, 1917.

The four portraits are life size and have been restored. Art "experts" state that they are worth \$2,500 each and they will be insured for \$10,000. The portraits are those of ancestors of Miss Turnbull.



"DEO GRATIAS"
Horatio Walker

In Walker Exhibition—Montross Gallery—See page 3.

PEALE'S LONDON WASHINGTON

Mr. Horace Wells Sellers writes to the N. Y. "Tribune" from Phila. as follows:

"A recent issue of the 'Tribune' referring to the portrait of Washington presented to President Wilson, while in London, states that 'it was painted by Beal, of Phila., and was one of three copies, the original of which hung in the Council Chamber at Phila. and was burned many years ago.'"

"In correction, it may be of interest to know this portrait was the work of Charles Willson Peale, who painted numerous life portraits of Washington, and that the original of this full-length, painted from life, was not destroyed, but now hangs in the gallery of the Academy of the Fine Arts in this city. The unpublished correspondence of the artist now in my possession refers to this portrait. It may be of interest to add that the sash mentioned was worn not as an exception in the case of the commander in chief, as intimated, but in pursuance of the army headquarters order of July 14, 1775, issued at Cambridge, Mass., by which the general officers in the army were distinguished as follows:

"The commander in chief, a light blue ribbon worn across the breast between coat and waistcoat; major and brigadier general, by a pink ribbon worn in like manner, and aids de camp, by green ribbon."

"Peale was called upon to paint a number of copies of this portrait for the several states and for presentation to foreign courts, and including also a copy ordered for the college at Princeton, now in Nassau Hall."

WHISTLER ETCHINGS' BUYER

The buyer of the Howard Mansfield collection of Whistler's etchings and lithographs is "Harris Whittemore," (not Widemare) of Naugatuck, Conn.

ART STUDENT WINS PRIZE

Miss Lois Lenski, an alumna of the Studio Club of the Young Women's Christian Association at 35 E. 62 St., has been awarded a prize of \$25, offered by Mrs. Stephen Baker, chairman of the committee of management, for the best cover design for "Art Life," a monthly magazine edited by the club members. The judges were Jonas Lie, Thomas W. Fogarty and William F. Payson.

SCHOOL MAKES POTTERY

The discontinuance of the war and a generous legacy left to the Pa. Museum and School of Industrial Art, Phila., now enables that institution to continue a plan for the manufacture of what is known as Pa. Dutch pottery. The legacy was left as a memorial to Dr. Edwin A. Barber, former curator of the museum.

The "World" Magazine, as a result of a cover design competition instituted by it, has begun the publication of a series of cover designs based upon original modern dress designs as evolved from Greek statuettes.

Miss Phoebe Jenks Wilhoit, winner of the first prize in this series, is a student at the Cooper Union Art School.

PHILA. ART SEQUESTERED

An inquiry that appeared in the AMERICAN ART NEWS of January 25 in reference to certain pictures by Phila. artists never, or at least very rarely, seen and yet which would add to and sustain the reputation of the city as a center in the movement of contemporary American art, has stimulated considerable interest in the work of discovery of some of the remarkable canvases which have disappeared from the view and enjoyment of the public. J. McClure Hamilton, the well known portrait painter and president of the Pa. Academy Fellowship, has been moved to action in the matter, and reports to your correspondent that he has located, after some research, one important work, Eakins' "Gross Clinic," a work that would honor any community to possess, in a third floor classroom of the Jefferson Medical College, seen by no one except the interested only in surgery, and perhaps, one-tenth are capable of it as a work of art. This is of the incredible neglect to the things that really count.

It is well known that many canvases of merit have reposed for years in the obscurity of the cellars of the Pa. Academy, apparently for want of wall space for exhibition, but from the current gossip of the studios that only one member of the board of directors cares particularly for contemporary American art, although most generously assisting in a financial way to the success of the best American exhibitions in the country, there may be another reason why we never see certain works that note the continuity of the history of American art. This, of course, does not imply that there is any lack of appreciation on the part of the public, of the opportunity to study the works by foreign artists in the private collections that have from time to time been seen on the walls of the academy. British XVIII century art alone, as exemplified in the McFadden group exhibited there not long ago, was worth going miles to see. "Consistency, thou art a jewel," yet why is it that after no effort is spared to assemble them, year after year within the walls of the oldest institution of the arts in the United States, one seldom has occasion to record acquisitions of the works of our native artists by the gentlemen of the board of directors who have contributed so liberally otherwise to the maintenance of the academy's annuals? Bearing upon the subject of constructive plans for this improvement of art conditions generally as they exist, locally there was a discussion at a meeting of the Academy Fellowship on Feb. 4 in which Robert Vonnoh, Frederick Waugh and Birge Harrison took part.

NATIONAL ART CLUB DOINGS

At the recent opening of the "War Housing" exhibition at the National Arts Club, interesting addresses were made by Mr. Robert D. Kohn, chief of production of the Emergency Fleet Corporation; Mr. Frederick C. Ackerman, Mr. Richard S. Childs, secretary of the committee on new industrial towns, and the chairman of the evening, Mr. D. Everett Waid. Lantern slides were shown.

The "open table" for men had as guest of honor Monday eve. last in the grill Capt. Allan Bott, M. C., author of "Cavalry of the Clouds." Attached as an aviator to Gen. Allenby's expedition, he was captured by the Turks at Nazareth and escaped by the way of Constantinople and Russia, and on the collapse of Bulgaria joined the British forces there, and then rejoined Gen. Allenby at Damascus. He thrillingly described Bolshevik activities of which he was a witness. Mr. Rufus Steele presided, and his subject "Flying for Allenby in Palestine."

The women's "open table" held a dinner at the club Tuesday eve. last, when most of the guests of honor were drawn from the dramatic profession.

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EXHIBITIONS NOW ON

Second Annual Brooklyn Artists Show

The Brooklyn Society of Artists is holding its second annual exhibition at the Pouch Gallery, Clinton and Lafayette Aves., Brooklyn, through Mar. 23. The catalog contains 140 numbers, and the display is superior to its predecessor of last year.

Harry Roseland is well represented by a rather large canvas, entitled "Hope Eternal," which features a girl with fine spun mahogany hair among the sand dunes, her face in profile and silhouetted against a cloudy sky. Frederick J. Boston's "Misty Morning" is a well composed landscape. James Weiland's "On the Beach" portrays two summer girls on a beach. "Sunset Prayer," by Nicolas Macsoud, has Oriental charm, and "The Fisherman," by Robert F. Bloodgood, is a fine study of a wild-duck, while "Space," by the same artist, although a smaller picture, is perhaps better in treatment.

Hamilton Easter Field, in his "Washington's Andirons," shows a painting of a mantle with andirons. "Old Homestead by Moonlight," by Clara Fairfield Perry, is a well painted canvas. Eugene V. Brewster is represented by two canvases of which his "Roslyn Clam Wharf" is perhaps the better, and "A Studio Corner," by Thomas W. Shields, is a well painted interior.

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Salmagundi Annual Oil Exhibition

The present annual exhibition of oils at the Salmagundi Club, which opened at the Club's galleries, 47 Fifth Ave., to Mar. 8, to continue through Mar. 22, bears out its reputation as one of the most important and interesting displays of the season. The pictures are well arranged and harmoniously hung, and the walls present an attractive appearance. The large gallery at the end of the hall, well lit and with its sympathetic background, is naturally the choice place. It contains many of the best canvases N. Y. has seen this winter. Here is found Frank De Haven's "Roaring Brook," with its rich deep color and pleasing composition. In close proximity is Cullen Yates' virile and colorful "The Cove," broadly and sympathetically painted. A near neighbor to this canvas is "Clear and Cold," a fine cattle piece by Glenn Newell, full of light and space, with ably grouped cattle in an attractive landscape.

For those who have grown to know and love Warren Davis' beautifully drawn and well painted nudes, his "Taffeta Frock," will be a surprise, but it proves the fact that he can paint maidens draped with quite as much interest as his dancing nymphs and bathers. The well modeled flesh tones of the face, the grace and ease of the hands that lie tranquilly in the lap, and the painter's quality that fills the work, mark it a fine composition. Paul King has a soft-toned, attractive beach scene, "Midsummer Afternoon," and Eliot Clarke's "Summer Idyl" has fresh greens and much of Nature's truth to recommend it. There is charm of sentiment in Granville Smith's "Still Night," and George Peace Ennes advances his reputation with his "St. Croix Highlands," the water of which has depth of tone and the entire work a color charm. Carle Blenner well deserves the prominent place given his "Jewel Case" for it is one of the best canvases he has ever painted, with beauty of color and expression. Orlando G. Wales reminds his friends of his growing reputation by sending regularly to this show. His "Dorney Park, Pa." is decidedly creditable in technical qualities and sentimental charm.

Guy Wiggins' "Snow Crowned Hills" captured the Isidor prize. It is one of his well painted snow pictures which have won him an enviable reputation. Ivan Olinsky's "Young Mother" was awarded the Shaw Purchase Prize. It was a worthy choice, as in this richly toned, sincere and able composition, the artist has succeeded in "getting his message over" with unmistakable sympathy. Leon Kroll sends his familiar but always interesting "Sophronia," one of the best paintings of a negro woman ever shown here. There are good works by Carleton Wiggins, A. L. Groll, Ossip Linde, Robert Vonnoh, A. T. Schwartz, William Otis Swett, Gustave Wiegand, whose "Silver Woods," beautiful and tender in tone, is enveloped in the poetry that always marks his work, Joseph Boston displays "Miss Peggy," tonal and colorful with beauty and girlish charm to recommend her. Walter Friedlander, John Wenger, Ernest Albert, Martin Borgord, Henning Ryden and George Lawrence Nelson are also represented by excellent works.

McDowell Club Show

The current McDowell Club show, on to Mar. 23, includes paintings and sculpture by Chester Beach, Carle J. Bleuner, O. A. Nordstrom Carlson, Jessie Savage Cole, H. Kownatzki, Charlotte Lund, Grace P. Noxon, Harriett S. Phillips, Elizabeth Cady Stanton, S. J. Vickers and Heppie Wicks.

Owing to the continued failure of the McDowell Club's art secretary, despite repeated requests and even complaints from artist exhibitors, to notify, if necessary, by telephone, the ART NEWS in time for its weekly calendar, or to send the catalog of the club displays in time for advance notice, the ART NEWS regrets that it cannot review this display.—Ed.]

Art at Palm Beach

Except for some architecture on old Spanish and Moorish lines, Palm Beach is not associated in the public mind with art, save that form of art in dress and adornment practised by the fair butterflies who have been fitting through the now waning winter season at the Florida resort.

It is, therefore, surprising to learn that chiefly through the efforts and energy of Mr. Kingore, who secured the exhibits and superintended their shipment to and fro, and of Miss Jane Peterson, who has been at Palm Beach for some weeks past, a most creditable art exhibition was recently organized on the houseboat "La Singerie," moored at the Beaux Arts dock on the Lake Trail, which opened with a tea and reception, Feb. 24, and continued for some days. The display was held for a local charity, the Colored Hospital, to raise a fund of \$2,000 to take up a debt of \$500 on the institution, and to provide money to draw on when the income from patients is not sufficient for the running expenses.

There were a number of smart patronesses and the following artists were represented by typical examples of their work (for the most part, familiar to N. Y. art lovers, but with some few new works, notably some Palm Beach landscapes and scenes, painted by Miss Peterson):

Cecilia Beaux, George Bellows, Gerome Brush, Guy P. Du Bois, Blenden Campbell, Mary C. Canfield, Robert W. Chanler, Lillian Cotton, William Cotton, Gaston LaChaise, Randall Davey, Jo Davidson, Hunt Diederich, Paul Dougherty, Margaret Downing, Robert Henri, Eugene Higgins, Leon Kroll, Max Kuehne, Paul Manship, Eleanor Mortimer, Dujan Penic, Andrew O'Connor, Jane Peterson, Jane Poupelet, John S. Sargent, Edith Finley Thomas (Mrs. E. P. Thompson), Edith Blight Thompson, Olive Tilton and Mrs. Harry Payne Whitney.

The exhibition was most successful and was largely attended, and it is understood the needed amount for which it was held was doubled through the receipts from admissions and profits on works sold.

Wolfe Club Annual Exhibit at Grace House
The Catherine Lorillard Wolfe Art Club, is holding its annual exhibition of work by members of the club at Grace House, No. 802 Broadway, through March.

The catalog contains 86 numbers, and the portrait prize was awarded to Lydia Floret for her "Girl Cleaning Brass." The girl in her working clothes and a dust cloth on her head, is simply but strongly painted. The expression is happy and the light on the brass is well painted.

Mrs. Alta West Salisbury captured the landscape prize with her "Beech Trees," broadly painted grand old trees towering into a good sky. The colors are well managed throughout. "Autumn," by the same artist, is in fine, rich colors. It was awarded honorable mention.

Mrs. Elizabeth Tinker Elmore got the prize for her etching "Lion Cubs" carefully studied at the Bronx Zoo, and Miss Mungo Park was given the first prize for her sculptures entitled "Aeroplane on McDougal St." She also obtained honorable mention for her "Spring," done in bas-relief, a symbolization of youth, incidentally introducing lambs gamboling blithely.

Miss Park was also "mentioned," for her oil, "The Sweat Shop," in rich well modulated colorings. Lizette Gregory Smith, contributes a nice little snow scene in color, entitled "Winter in Westchester." Martha Wheeler Baxter is represented by a colorful portrait of "Miss Helen Drew," a study in green. Caroline Van H. Bean, contributes a clever picture entitled "Waiting," in which pinks and reds dominate. "Stony Brook" by Rosina Don Dero, is well if simply executed. "Woodstock Evening," by Lydia Kundson, is painted with distinction. "Breaking Clouds," by Mrs. Nellie Ozanne, is a well studied landscape.

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Portraits by Albert Sterner

There is certainly technical quality in the group of portraits by Albert Sterner now shown at 556 Fifth Ave., which are well drawn and have color scientifically thought out and carefully applied. As likenesses also they are fair and faithful to the fashionable sitters, among whom were Mmes. Elsie French Vanderbilt, John W. Converse, Herbert Satterlee, Newell Tilton and the late Jennie Durant Rice, and Messrs. J. Jay Schieffelin, George Frelinghuysen,

Mrs. Tilton (Miss Bigelow) is represented standing in a black velvet gown and gracefully placed in the canvas in a becoming light that brings the attractiveness of her face and figure in full relief. The texture of the velvet is an able accomplishment and there is good taste displayed in the arrangement. Mrs. Albert Sterner is sympathetically painted and the likeness is excellent. There is sentiment in the portrait of Miss Olivia Sterner and the work has good color. Mr. Leo Everett is another fine likeness, technically obtained, however, as is the quality of most of the works.

(Exhibitions continued on Page 6)

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Horatio Walker at Montross'

Some 15 recently painted canvases by Horatio Walker, on exhibition at the Montross Gallery, 550 Fifth Ave., to March 29, will surprise even the most enthusiastic admirer of the artist, long ranked as among the few most virile of living American landscape and animal painters, and who has deservedly won the title of "The American Millet," from his strong and appealing portrayals of rustic life and labor, for the most part made on the Isle d'Orleans in the St. Lawrence river, a few miles from Quebec, Canada, where the painter has long made his home.

The present display, as has been said, will surprise the lovers of Walker's art because the wider range which his able brush has taken of late evidences a versatility of subject and technique, which, while suspected, was not so clearly shown as now. He has departed from his accustomed subjects in the simple, pearly little "Landscape After Rain," beautiful in light and color, the remarkable still life painting, of a brace of "Wild Ducks," the "Morning on the Batture," a landscape which, in silvery tone and pure fresh color, is worthy of Boudin, in another almost dainty, delicate landscape, "Dewy Morning," but most notably in the large, imaginative allegorical composition, "Hippocrene," the myth of Pegasus, a work of much power, beautiful color and cloud effect—a blue, silvery moonlight filtering through fleecy clouds, as fine as any Blakelock painted, with a group of figures in dramatic attitudes in the foreground, and Pegasus on his winged horse, riding off into the night sky above the tall, gushing fountain, for which the horse's hoofs have opened the ground.

Save in the large moving composition, "Deo Gratias," reproduced on the front page of this issue, a wayside shrine at dusk—and which tells its own appealing story of simple rustic faith and devotion—the remaining works in this strong and unusual display are the artist's well known rural subjects, but now, as a rule, painted in a lighter, higher key and more joyous in atmosphere. Especially notable are the large "Golden Dew—Woman Milking," fine in color and action, the "Horses at the Trough," with its grey and blue color scheme, the delicate, decorative, almost fanciful, "Girl With Turkeys," and the "Pastoral—Sow and Pigs," as good as any Morland ever painted, and delicious in soft color. The watercolors recall Mauve at his best in subject and treatment. While suggesting in his larger and dramatic compositions Gericault, in his animal and cattle pieces Mauve and Morland, and in his sentiment and feeling, as also in his subjects, that great portrayer of the "Poetry of Toil," J. F. Millet—Horatio Walker, as emphasized in this remarkable exhibition—still has an originality and individuality which ranks him high among living modern painters.

Medallions in Wax at Ackermann's

There is an interesting display of medallions in wax, by Ethel Frances Mundy, at the Ackermann Galleries, 10 E. 46 St., to Mar. 18. Miss Mundy's work in this medium is quite remarkable and has already gained her an enviable reputation which the present exhibition cannot fail to enhance. Delicacy, distinction and a fine color sense are the marked qualities of these artistic medallions which form an attractive exhibit.

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"Thirty Americans" at Macbeth's

For its annual exhibition on to April 1 next—a smaller Academy, it has been well termed, the Macbeth Gallery at 450 Fifth Ave. has this season assembled 30 oils by 30 modern American painters, "not," as is stated in the Foreword to the modest little catalog, "as a mere arbitrary numerical arrangement of men and their work, and not necessarily the thirty 'best' painters, as time alone can determine this—but what the gallery managers consider the thirty best painters, past and present, whose work has been chosen, not only because of individual excellence, but for their effect upon each other on a limited space of gallery wall.

The gallery has assuredly succeeded in its purpose, for it would be difficult to imagine a more satisfactory assemblage of really good, nay superior, pictures than those it has now brought together.

With the exception of the characteristic and alluring bust portrait by Whistler, the well-known "Daughter of the Concierge," shown at the San Francisco Exposition, the rarely beautiful little "Moonlight Marine" of Albert P. Ryder, and the two examples of George Inness, the fine example of his Medfield period, "Golden Sunset," reproduced in the ART NEWS last week, and a large and

shows perhaps his best still life, "Blue, White and Gold," and Charles H. Davis a most poetic landscape, "Quiet Light of Evening."

The "Night Silences" of Elliott Daingerfield is one of his best performances, rich in color quality and full of poetry, and Joseph De Camp's "Red Kimono" is one of those brilliant, solid, high-keyed, hot flesh-toned figure works, marked especially by the able handling of light through a large window on the seated figure—associated with his brush. The example of the poetic Dewey, "Homeward," is thoroughly typical, as is also the "Interior" of Thomas Dewing—one of his best tonal color symphonies. Paul Dougherty's coast and marine scene, "Toward Evening," is in unusually high key and essentially joyous, and Ben Foster's "Midsummer Moonrise" has all his characteristic brushwork and tenderness of feeling. From Robert Henri comes his bust portrayal of an "Irish Girl" in brilliant reds and with virile execution, and Childe Hassam sends his "Calvary Church"—a winter snow scene in N. Y. Gari Melchers shows his lovely interior, "The Open Fire," a portrait of his wife, and Willard Metcalf a "June Morning," trembling in light and air—and most appealing.



THORFINN KARLOEFNI

Einar Jonsson (Sculptor)

First of Historical Statues for Schuylkill River Bank, Phila.—Bequest of Ellen Phillips Samuel.

somewhat panoramic distant view of "St Peter's—Rome," of the artist's Roman period, the oils shown are all by living men and the gallery's modestly put claim that the collection fairly represents the best that present day American painters have to offer, is not an extreme one.

It is impossible to do more in limited space than briefly note the more striking canvases shown, every one of which is characteristic in subject and technique of the painter. From Frank W. Benson, of Boston, comes one of his typical summer outdoors with a figure, this time of a ruddy-cheeked boy, "Little Boy Blue," the canvas aglow with sunlight and color and filled with air and the joy of life. Louis Betts sends the best example of his strong brush seen for a long time past—a bust portrait of a laughing little girl in a picturesque hat and winter cape—done in rich browns and lifelike in expression, richer even in subdued color than usual with the artist; Emil Carlsen

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Correspondence Solicited

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Louis Ritman at Macbeth's

Louis Ritman, a young American painter of only 29, who has studied for some years in France, and has painted at Giverny under Monet's influence, recently returned from Paris to take a studio in N. Y., and is showing a score of his oils in the Lower Gallery at Macbeth's, 450 Fifth Ave., through March 22.

The display is an inspiring one to lovers of delicate, high-keyed, decorative painting, and while the young artist shows the strong influences which have also influenced his older fellows, Frieske and Miller in his painting, he has even more individuality than these able painters and "attacks" his canvas with a vigor and feeling that are remarkable. He is a painter to be reckoned with, and his progress will be watched with interest by this journal.

There is more form and substance than Frieske obtains in Ritman's textures and accessories, and some of his still-life painting is beautiful, while he has all of the older man's decorative and color sense. His nudes are strikingly good, notably his "Preparing for a Swim" and "The Bather," which should make Miss Genth look to her laurels. The artist runs the gamut from the softest most delicate color scheme, as in the Monet-like "Reflections," to the stronger patterned figure works, as in "The Promenade," a simply stunning portrayal of a young woman in a blue and white checked suit. "Summer and the Sun" and the joy of life pervade Mr. Ritman's work. He has "arrived."

Daniel Garber at Folsom's

It was at Lumberville, Pa., in the vicinity of New Hope, the Redfield, Lathrop, Rosen country, that Daniel Garber painted the greater number of the canvases he is now showing at the Folsom Galleries, 560 Fifth Ave. He chose a picturesque locality for inspiration as is evident in the entire collection, which is redolent of the true Garber individuality. Especially is this true of "The White Oak," with its fresh greens, beautiful pattern and the charm of sentiment which envelop it. "Dark River" also attracts by its depth of color and good values, while scarcely less interesting are "November Day," "The Hunter," "Near Solebury" and "Little Red Bridge."

National Society of Craftsmen

This society is doing a deal of work in its rooms at 119 East 19 St. At the last meeting Mr. Conrad Scappacchi gave a talk on the methods of the Naval Camouflage Corps, of which he was a member, and with models of ships and painted designs he explained the different systems adopted by the Allies to outwit the U boats.

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PARIS—SHANGHAI—PEKIN

AMERICAN ART NEWS

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the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

OBITUARY

John Hellawell

John Hellawell, an artist who in the days
of wood-engraving had been connected with
"Harper's Weekly," "Frank Leslie's" and
"Scribner's Monthly," and of later years
had annual exhibits at the Salmagundi
Club, died Mar. 6 at his home, in Brooklyn.
He was born in Yorkshire, England in
1837. His widow and four sons survive
him.

Edwin Amasa Rockwell

Edwin Amasa Rockwell, for twenty years
art and musical editor of the Brooklyn
"Eagle," died at his home, Brooklyn, Mar. 8
last, aged 73. He had been ill for two years
from a nervous breakdown.

His career as a newspaperman covered
a period of forty years, during which time
he was a member of the staffs of the N. Y.
"Sun," St. Louis "Globe Democrat" and the
N. Y. "Herald." He began his newspaper
work on the "Sun" under Charles A. Dana,
where he remained for sixteen years. He
was graduated from Hamilton College in
the class of 1873. After graduating he
rejoined the staff of the "Sun," and in 1890
went to the "Herald."

He leaves a widow and two children,
Ethel Alton Rockwell and Mrs. Olive O.
Betsche of Brooklyn.

Bernhardt Wall, who founded the San
Antonio Art League some years ago and
which is now a prominent organization, is
settled for the winter at his studio, 1947
Broadway, where he has recently etched a
number of interesting portraits of famous
men, including a remarkable head of Col.
Roosevelt (whom he knew well), General
Pershing, Joffre, Haig and Lloyd George.
He has also etched a number of war sub-
jects of great interest.

ART TAX CONFUSION

As had been anticipated and predict-
ed, the new art tax of 10%, now sup-
posed to be levied on all art works sold,
save those disposed of directly by the
living artist himself, and with the fur-
ther exception of tapestries, textiles,
potteries, rugs and carpets, is as yet
not understood by the art buying pub-
lic, and is creating all kinds of confu-
sion and misunderstanding in the art
auction rooms. While Mr. Montross
very generously agreed to pay himself
the 10% tax on all pictures disposed of
at the auction at the Plaza Feb. 28 last
of his collection, the art auctioneers
since then have found it necessary to
add the tax on their bills to customers
for all work sold, with the result of the
cancellation of many sales, despite ad-
vance written and spoken warnings,
and to the confusion of both customer
and seller. The tax cannot, therefore,
be considered a popular one with
either the buyer or seller, as thus far
proven, while, as we have repeatedly
urged, the return from it to the Gov-
ernment will be negligible, as com-
pared to that from other and more
commercial lines of business.

It is to be hoped that the new Con-
gress, which it is to be further hoped,
will be soon called, will consider a
plea for the abolition of this seemingly
most unjust, unwise and illogical tax
upon Education.

SPRING AND THE ART SEASON

So exceptionally warm and open has
been the winter, which closed by the
calendar March 1, that the weeks asso-
ciated with the rigors of the Arctic—
recalling last year's experience, have
almost imperceptibly glided into now
another Spring.

But, although the calendar change
does not always spell Spring, warmth
and gentle breezes, it does mean a new
awakening of life and interest generally
in the art business world.

For the coming of the vernal season
means longer days and more leisure on
the part of the elements which find
the Winter days all too short for any-
thing but the pursuit of pleasure in the
way of indoor entertainment. Now
come the long fore and afternoons,
when one can give more time to art
and beauty, to the many and varied ex-
hibitions, and can even spend an after-
noon and evening now and then in
the auction salesrooms whose offerings
were never more attractive than this
season.

So the art world may look for more
activity and interest than has been
manifest during the past few weeks—
and hail the coming of Spring with
pleasurable anticipation.

A SALMAGUNDIAN POEM

Written for the dinner given at the Sal-
magundi Club, March 6 last, by Mr. Samuel
T. Shaw to Henry B. Snell, winner of the
1918 Shaw Prize of \$1,000.

It's easy enough to spill a lot of old "guff,"
And talk of the arts, till we all cry, "Enough."
Damn the great and the small, say "They paint very
well,
And ticket them all to some corner in hell.
If you paint with a knife, you are "nix" with the
brush,
If you daub it in spotlets, some fellow says, "Tush!"
If you're out to win laurels in limning out mugs,
Some chump will decry you as one of the thugs;
Says a portrait's a "hold-up," however you look,
And success on the job no rival will brook.
A strabismic vision to all life such bring,
And no flight of good cheer but is tailed with a sting.
What a world not our own we may travel in art,
Envision far scenes of old dreams in our heart.
At the rocks of Cape Ann we'll be looking with Snell
Hear the surf as it breaks with the roll of the swell.
In the mists of the morning glimpse wraiths off
the shore,
Dim ghosts from old shipwrecks, alive in folklore.
The world is made over in visions of art,
In our love of old nature she's played a great part
The debt to the painters we never can pay,
Our thanks to "Sam" Shaw who's helped them make hay.

J. B. Carrington.

Miss Defries, six of whose articles are
soon to appear in American art magazines,
is definitely leaving the British embassy
Washington, for London, where she will
follow the literary profession in its rela-
tion to art, and especially to the indus-
trial arts—the arts of life—which have de-
veloped so strongly during the war. Her
address henceforth will be Castelnau House,
Barnes, S. W., 13 London, Eng.

GEEVEE

(Copyright, 1919, Charles Vezin)

Editor AMERICAN ART NEWS

Dear Sir:

Those who read my letter, published in
the ART NEWS, of Mar. 8, now know what
"Geevee" is derived from G.V.—Greenwich
Village. From now on we shall know
what we are talking about, Art or "Geevee."
Thus we shall know that certain "Artists
Balls" are "Geevee" Balls. We shall know
that the exhibitions by the Society for the
Promotion of Social Decay is a "Geevee,"
not an art exhibition. We even have
"Geevee" religious services, of which more
anon.

For fear that some literal minded people,
who live in the once delightful "Village,"
may resent the term, I wish to say that
"Geeveeism" does not belong to any lo-
cality or any time. It has always existed
and will always exist. The difference is
that the beautiful virtue of tolerance has
been so perverted into complaisance, that
while formerly the "Geevee," for the most
part had to live his life in secrecy, he now
flaunts it on the housetops as evidence of
genius. Whenever in the history of the
human race "Geevee" came to shamelessly
show its head, the society in which it pre-
vailed collapsed.

I chose the name "Geevee" because it is
terse, not easily forgotten and because the
"Villagers," by their behavior, have made
it self-explanatory.

I was about to ask permission of the
ART NEWS to send out, at my expense, sev-
eral thousand of the following announce-
ment, calling attention to my baptism of
the deformed child, "Geevee," but after sub-
mitting the proof to several people decided
that it conveyed nothing to unimaginative
minds who had not read the article it re-
ferred to. Here is the announcement:

The Society for the Prevention of Cruelty
To Art Students

(All Artists are Students)

Office of the President

Fifty dollars reward for guessing deriva-
tion of a name for the Sex-Dopester who
calls himself art critic.

A Sex-Dopester is an Art Critic.

"Educated Beyond His Intelligence"

He is educated in a general way, but he
knows nothing about art except that it is
a safe thing to "blither" about because only
very few people read the blither, most of
these don't know it is blither, and those
who do are afraid to call it blither. And
when the blitherers form themselves into
a junta for the promotion of sex surfeit,
and incidentally for revenge on those de-
cent individuals and associations whom
they cannot bully, the blight of blither blots
common decency, common sense and art
from journalistic art literature, and sub-
stitutes the thing to which the undersigned
has given the missing name which is the
subject of the prize contest. Just a little
sample of this blither:

"Men and Women Are Beginning to Take
Interest in Each Other's Bodies"

Beginning! By the eternal Eve, the ser-
pent, and Adam the "boob." "This is not
only rot but rottenness."

To win prizes read AMERICAN ART NEWS
of March 8.

This announcement is paid for, not by the
AMERICAN ART NEWS, but by a lover of art
(not a masher of art), who will not remain
incog.

There was a printer's mistake in giving
the wrong street number for my address.
In last week's issue, so replies by mail will
be delayed and telegrams so astray.

All who desire one or more copies of the
"Geevee" baptismal service can obtain it
free from

Charles Vezin.

349 Broadway, New York, Mar. 11, 1919.
P. S.—After reading my letter the accident
insurance companies cancelled my policies,
but there is no change to the pistol permit.

Winners of the "Geevee" Prizes

First prize, \$20; Arthur T. Hill, N. Y.
(Regular Mail.)

Second prize, \$15; John Folinsbee, New
Hope (Telegram.)

Third prize, \$10; Donald Skeen, N. Y.
(Messenger.)

Fourth prize, \$5; Cullen Yates, N. Y.
(Special Delivery.)

Pen and Brush Club

"The League of Nations" was the title
of an address given by Mr. Herbert Hous-
ton, vice-president of Doubleday Page &
Company, before a large gathering of mem-
bers at the Pen and Brush Club Tuesday
eve. last week. The audience was enthu-
siastic and she would have been a brave
woman indeed who ventured to disagree
with the speaker's assertions. Mr. Hous-
ton's address, while charming, was vague.

The art committee has sent out notices
to the Brush section of the club to send in
their pictures April 3 for the Easter Thumb-
box exhibition and sale to open April 6.

CORRESPONDENCE

Not the Historical Morans

Editor AMERICAN ART NEWS

Dear Sir:

Permit me to correct the story entitled
"Theodore Sutro Painting Sale" in your
issue of March 1, especially the remark,
"Some of these, Mr. Sutro has endeavored
to sell to the Government, and Congress
was asked to give \$50,000 for them, with
others." Not any of the pictures sold at
the auction mentioned included the Edward
Moran thirteen historical paintings which
were at one time offered to Congress, at a
simply tentative price of \$250,000, as stated
in the bill which had been introduced into
the Senate by Senator Depew and Hon. J.
Van Vechten Olcott in the House of Repre-
sentatives. The matter was dropped years
ago, although it is my opinion that in the
course of time these thirteen paintings will
be considered of priceless value. They were
not known during the life of Edward Moran,
and are masterpieces which cannot be com-
pared with any of his other productions.

The only connection there was between
these thirteen paintings, which I still own,
and the other pictures sold at the auction,
was that the auctioneer thought that it
would identify other Edward Moran paint-
ings by referring to the fact that I was
the owner also of these thirteen historical
paintings. They were not offered at the
auction, and only photographs were shown
of the same, as a matter of interest to the
people who came to the auction.

Another misleading statement in the
story is that the 17 pictures, which you men-
tion as having been sold belonged to me;
seven did not belong to me at all, but three,
at special request, I allowed to be disposed
of in my sale. Of my pictures among your
list, which were actually sold, were only

No. 65, a little J. Francis Murphy, for \$210;
No. 25, a charcoal drawing by Edward Moran, for
\$190; No. 162, a Ruysdael, for \$190; No. 158, a
Leon Moran, for \$145; No. 27, a Thomas F. Moran,
for \$97.50; No. 26, a charcoal drawing by Edward
Moran, for \$80, and No. 118, a little Edward Moran
for \$75.

By giving space for the above you will
greatly oblige,

Yours very truly,

Theodore Sutro.

N. Y., March 10, 1919.

[While we are quite willing to publish
the above statement for Mr. Sutro, we
must state that the Foreword to the
Sale Catalog was evidently carelessly
worded, and would give the impression
that some, at least, of the well known
historical Moran naval marines were in
the sale.—Ed.]

No "Art Vandalism" in Omaha

Editor AMERICAN ART NEWS,

Dear Sir: Permit me to make a correc-
tion in an article appearing in the current
issue of your journal concerning alleged
acts of vandalism in the Public Library art
galleries here.

The picture supposed to have been dam-
aged and then removed to Whitmore's art
store was not "damaged," although it was
removed to Whitmore's store preparatory
to boxing for transport to its owners. It
was in no way "damaged," although some
child armed with a piece of soft chalk did
make a mark in one corner of the canvas
which was easily removed with a cloth and
in no way way scratched or marred the
painting.

Acts of vandalism in Omaha art ex-
hibitions ended when the "Return of Spring"
was destroyed in the 90's.

Trusting that you will kindly give the
foregoing space in your truly good period-
ical, I am

Sincerely yours,

Robert F. Gilder.

Omaha, Neb., Mar. 1, 1919.

[The story of the "damaged" picture
and "vandalism" in Omaha was repub-
lished by us from an Omaha daily. It
would appear from the above letter
that "yellow journalism" exists even in
classic Omaha.—Ed.]

Mme. Lenique de Francheville has re-
cently completed at her studio, 53 W. 39 St.,
two striking portraits and a charming pas-
tel, a half length standing presentment of a
boy, "Master Robert." The portraits are
oils, one a full length standing presentment
of Miss Deering of Cincinnati, and the other
a three-quarter length seated one of
Mrs. Thomas F. Ryan, the handsome wife
of a cousin of Mr. Thomas Fortune Ryan
of N. Y. The three canvases are character-
ized by the soft and harmonious color,
truthful expression, and the grace and re-
finement which always marks this able
woman artist's work.

LONDON LETTER

London, March 1, 1919.

Owing to an epidemic of burglary which seems to have accompanied demobilization it has not been considered wise to proceed too rapidly with the restoration of the national art treasures to their normal dwelling places. The greatest secrecy is being preserved as to the plans of the authorities in regard to this branch of "reconstruction," and so far the precautions taken have met with the greatest success. Not a single work has either been damaged, lost or stolen in transit, a fact which testifies to the efficiency of the methods pursued. A number of works spent their time in prison, having been conveyed for safety to Bodmin jail in Cornwall, far from the air raid area! It is rather significant of the value attached to our public monuments that only two out of their entire number (I am speaking, of course, of those in open spaces) were considered worthy of special treatment. These were the statues of Charles I at Charing Cross and of James II behind the Admiralty, both of which are now emerging from their sandbag and corrugated iron enclosures. I believe that if a benevolent Gotha had summarily disposed of the majority of our other public statues, the only feeling that we should have displayed in the matter would have been one of gratitude!

Some Modern Draughtsmen

There has been of late an absolute orgy of "private views," many of which have been of more than usual interest. At the Eldar Gallery there is a show of Sickert's which is attracting to Great Marlborough St. the many admirers of this artist's very personal talent. As to the technique displayed in the drawings and paintings there can be no dispute; he builds up his compositions with a craftsmanship which one might journey far to see equalled. But craftsmanship can never wholly satisfy, and it seems natural to the Puritanical element that, in spite of all artistic exhortations to the contrary, it continues to persist in most of us, and that we should look for some point of view—some individual outlook—in addition. This is conspicuous by its absence in the work of Walter Sickert, who shows a thing most horribly as it is and leaves one to make his own comments and draw one's own conclusions. In his revolt from the "pretty-pretty" and the chocolate box he has gone to the other extreme, that of the "ugly-ugly" and the mortuary. Problems of atmosphere and light present fewer difficulties to him than to most men, but he does not bring to their solution any glow of emotion to transform his canvases from sordid reality to something more elevating in tone. But here and there he captures a mood and immortalizes a moment, as in his "Chopin," a study of a woman seated at a piano, in which one feels the very sound and atmosphere of the music and the personality of the player. It would, however, seem to be sheer perversity on his part that leads him for the most to give permanence to the aspect of life which we would most willingly forget and to bring to the surface that which we would most gladly see submerged. Not even the greatest technical skill and the most detached treatment can make murder scenes and an endless procession of iron bedsteads and unlovely nudes, acceptable for any length of time.

Drawings by Bainsfeather

The Bainsfeather drawings at the Greatorex Galleries, in Grafton Street, are proving an immense attraction and quite hilarious crowds gather there daily to enjoy the infectious gaiety with which the Captain managed to imbue his drawings even in the darkest days of the war. Although he has the distinction of having created a distinct type, or rather types, that absolutely personify the Cockney conscript, Bainsfeather does not lay claim to any great distinction from the purely artistic standpoint. He is essentially a comic draughtsman and within that limitation achieves his ends with a buoyancy that bespeaks infinite good temper and an enviable youthfulness. He understands the British "Tommy" to a nicety and while others have been depicting war incidents more or less from the civilian's point of view, Bainsfeather has shown it us from that of the army rank and file. It may be that his talent is in consequence fated to have somewhat of a local vogue, for it takes a Cockney thoroughly to appreciate a Cockney and it is doubtful whether the full flavor of his fun could be entirely appreciated outside his own country.

Another comic draughtsman who at the present moment is adding greatly to the gaiety of the picture-viewing public, is H. M. Bateman, whose drawings at the Leicester Gallery are causing a sort of "queue" to remind us of our ante-rational days. Though inclined to be a little obvious in his appeal, he has the pencil of the born humorist and is so direct in his methods that his caricatures seldom fail to find their mark. We are all ready for laughter in these days, a fact which is eloquently borne out by the way in which these mirth-provoking exhibitions are acclaimed by the public.

L. G. S.

CHICAGO

Mme. Lucas Robiquet, the French portrait painter, is still exhibiting at the Anderson Art Galleries on Michigan Ave. Her portrait of Capt. Moffett reproduced on the front page of the ART NEWS of Mar. 1 has since passed into the Library of the Great Lakes Naval Training Station and is regarded as a fine work. There are now a number of felicitous presentments of women at Anderson's which incline one to the belief that a woman can paint her own sex better than a man for male artists are too much inclined to a realism in many of their pictures of members of the fair sex. In addition to these Mme. Robiquet has on view some excellent studies of children. Of these the little Breton peasant girl in Sunday attire with her prayer book in hand is perhaps the most admired and has found a purchaser in a prominent collector. A boy standing in the sun with the beach and blue waters as a background is popular. The artist's sympathetic handling of children is sufficient to commend her to art lovers. Some little studies of Arab life in this collection are notable for a feeling of life and outdoor air achieved with a consistent, broad handling. Here is a sparkle and spontaneity of which portrait painters are not always capable so different are the requirements of technique in the various branches of painting. A quick sketch of a French soldier is also admirable.

The Foulke prize awarded by the Art Association of Richmond, Ind., has been given this year to Robert W. Grafton, for his painting, "St. Louis Cathedral." Mr. Grafton is well known in Chicago, and the prize painting was exhibited last year in a special exhibition of his works held at the Thuerber Galleries. Mr. Grafton is now in New Orleans, where he is painting scenes of that city in the new activities that have come to it from the war.

\$200 Offered for Posters

Favor, Ruhl & Co. are offering \$200 in prizes for the best poster submitted by April 19. The prizes will be \$100, \$50 and \$30. The public is invited to vote on which poster will be awarded the prize by the judges. The first four persons guessing right will receive \$5 each.

Bidding-Plan Sale Succeeds

The bidding-plan sale at Young's galleries has had a strong response. Numerous bids came from out-of-town. H. M. Kitchell's "Camp Under the Golden Sky" has received the highest bid so far—\$525. His "Closing Day" got a 65 per cent bid, the highest percentage to date.

A curious story is connected with Kitchell. For years he worked, painting good pictures of a peculiar luminous quality, which he sold for small prices, and was often hungry. Unscrupulous dealers, recognizing the quality of this unknown's work, smudged out his signature and substituted Ralph Blakelock's and reaped big sums.

BUFFALO

Two paintings recently purchased and owned by Mr. Schoellkopf are lent to the Albright Art Gallery for a period of two months, namely, "The Age of Wonder" by Campbell Phillips, and "Wildflowers," by Edward Potthast.

The Buffalo Society of Artists opened its 25th annual exhibition in the north rooms of the Albright art gallery Mar. 10 last. The display is much above the usual standard and some good examples of painting and sculpture are shown. The Fellowship Prize of \$50 was awarded to Otto Schneider for his landscape, "Reverie." The three Hon. Mentions were respectively given to Miss Florence Bach for her "Portrait of Dr. William Warren Quinton;" John Rummell for his landscape, "Jove's Tree," and Robert North for his "A Belgian Tower."

PHILADELPHIA

Sales at the Phila. Academy current exhibition include Fred Wagner's "Winter Afternoon," favorably noticed in the ART NEWS review of Feb. 15; Wm. M. Paxton's "Daguerreotype;" Paul King's "Sailing Boats;" also the subjects of praise in the same review; Ernest Lawson's "Autumn" and "Winter, Harlem River;" a fountain figure in bronze by Albin Polasek, and a "Figurine" by Genevieve Hamlin. The exhibition is crowded on the free days and the voting on the picture for the "Phila. Prize" by the visitors is very lively. The favorite is apparently Fred Waugh's "U. S. Transport Under Convoy," reproduced Feb. 15 on the first page of The AMERICAN ART NEWS.

The award of the Fellowship Prize to a work in the exhibition by a member of that body was announced at a meeting Mar. 13, when there was also a talk on "Art Memorials" by Paul Bartlett, Thomas Hastings and a well known etcher and lithographer.

Departing from the usual custom of utilizing the Sketch and Plastic Clubs for its annual show the Fellowship exhibits this year, the work of its artist members in the galleries of the Art Alliance, not so well suited or lighted perhaps, but much more accessible in the matter of location. The time for these Fellowship Exhibitions does not seem to be well chosen, current as it is with the academy's annual, and with which it suffers considerably by comparison. It is more than probable also that many of the works now on the walls of the Art Alliance were not found available by the Academy Jury of selections, leaving one somewhat as to the quality of the collection. However this may be, there are two capital landscapes by Mary Butler, "Poplars in October" and "November in the Catskills." Walter Emerson Baum has fine effects in a snow-covered "Road," charming in mysterious ambience of semi-obscure light is Cesare Ricciardi's "Moonlight Symphony;" Pauleto van Rockens renders the gay note of color of flag-draped streets in "During the Fourth Liberty Loan" and "Manufacturers' Club." There are delightful little pictures of "Troyes, France," by O. Owen Stephens and some studies of "Fish Markets and Spar Yards," by Katherine L. Farrell. Leopold Seyffert shows his portrait sketch of Mr. Thayer, painted for the Liberty Loan fund.

Pastels by Robert Henri are on exhibition at the Sketch Club until March 29. The artist was expected to give an informal after-dinner address on March 8, the day of the hanging of the sketches brought from the Montross gallery in N. Y., but was obliged to postpone his visit until March 20, and Mr. Langdon Warner, director of the Penn. Museum, gave a talk on his experience in Siberia.

Proposing to assist officials, commissions and committees connected with the erection of war memorials, a regional memorial committee has been formed here, including members of the Municipal Art Jury, heads of art institutions, architects, sculptors and painters, with a number of public-spirited men in other professions. The work of this local committee will supplement that of the general committee of the American Federation of Arts.

Mr. John Frederick Lewis, president of the Pa. Academy, will give a talk on "Miniatures" at the Art Alliance upon the opening night, March 24, of an exhibition by members of the Society of Miniature Painters.

Hale Wins Public Vote Prize

Philip Hale's "Gold and Water Lilies" received the \$200 popular vote prize at the current academy exhibition. The second choice was F. J. Waugh's "Transports Under Convoy" and the third Chas. Rosen's "Morning Light."

Eugene Castello.

PARIS LETTER

Paris, March 1, 1919.

At the Druet Gallery there is some remarkable work in distemper by that passionate colorist Gaudissart. In this difficult medium he has a very striking bouquet of blue flowers, chiefly delphiniums in vivid and intense blues in a white vase, that illumines the whole room. Blue indeed is a favorite color with this artist and plays a big role in most of his compositions. Both in distemper and in oils he uses a curious coarse canvas scarcely covered with the medium, irregularities in the thread, knots and the like, cropping out with disconcerting effect sometimes in his figure compositions. An Ouled-Nail's face seems to have two warts on her chin. Most of the figure subjects are drawn from Algiers, and tawny skins and dead black hair look out from white barnoas and jewelled bandeaux.

Gaudissart is a great colorist and has a personal touch, with no claim to theories or "isms" of any sort. Nature—as he sees it—is the only religion he professes. There are some piquant contrasts in his work. The woman with trailing purple robe, bathing in bright golden water on a warm rosy shore, hangs opposite a cool and clever bouquet of white flowers of a dozen different kinds, painted on a background of blue and purple in quiet, distant tones. This makes a beautiful pendant to the blue delphiniums. Like the great Impressionists, it must be said that Gaudissart does not paint for the many, and the public who wander in and out of the Druet Gallery make startled comments before certain of the works.

Shows At Dealers' Galleries

Not the least valuable of the educational advantages offered in Paris are the art exhibitions organized by the dealers all through the year. The "one-man" shows, lasting generally a fortnight, afford a fine opportunity of watching art developments and movements. Oddly enough the American uniform is very seldom seen at these pleasant little galleries, with their intimate air and agreeable settings of the works on view. At the moment, interest centres in the Rue Royale, where Druet is showing an important series of paintings by an artist who has nothing Flemish about him, except his birth and name, Vlaminck. He was one of the "stalwarts" of the Independents and the Autumn Salon, and belongs to no school but his own, although he may be said to be affiliated to Cézanne. There is something tremendous about everything he does; his skies are terrific in their forcefulness, his smallest cottages are piled up of such massive stone, and his boats seem to threaten one with their volumes of iron and steam force. Vlaminck's mission seems to be to destroy prejudice, for notwithstanding his independent attitude towards art traditions, there is great beauty as well as great power in his work, and his pictures are selling fast at his show. Besides his canvases he has a few watercolors and some most remarkable pottery, made and fired by Methey and decorated by Vlaminck, in a slightly Persian style that, however, breathes wholly of the artist. Beautiful blues dominate in the great dishes and handsome jars. On the walls strong luminous color glows from the frames whatever the subject, whether some small port full of craft, a bouquet of spring flowers, a snow scene, or a hill village in the sunshine.

A. I.

TOLEDO (OHIO)

The museum closed its exhibition of war posters, by Lucian Jonas and English artists, and of oils by Karl Kappes, a local artist, Mar. 1, and is now showing oils by Jonas Lie, monotypes by H. W. Rubins, and oils by two local artists, J. E. Dean and Grace Rhodes Dean.

The second annual spring exhibition of Toledo artists' work will be held at the museum during April. The jury will be composed of George W. Stevens, director of the museum, and members of the local Federation of Art Societies: Josephine Ormond Calder, the Athena Society; J. E. Dean Artkian, and Karl Schwartzkopf, Toledo Tile Club.

A small gallery has been set aside at the museum for the display of local artists' work. Each month there will be an exhibition of local talent, either by one or two men—or women. These exhibits will continue for a year or longer, giving every artist in the city an opportunity to exhibit. Forty cash prizes will be given by the Victory Garden Association of Toledo for the best poster urging an increase of food production this coming summer. Professionals and school children will compete. The prizes range from \$25 to \$1.

The painting, "Flight into Egypt," by Sandor Landeau, shown at the Mohr Galleries, has been sold. A coming display at these galleries will be one of watercolors by the late F. Hopkinson Smith.

Frank Sottek.

From the exhibition of "The Ten" now on at the Corcoran Gallery, ten paintings have been sold, including a still-life by Edmund Tarbell and the figure painting, "Red and Gold," by Frank Benson.

Mr. Montross invites attention to the exhibition of Mr. Horatio Walker's recent work, which includes pictures that are among the greatest.

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EXHIBITIONS NOW ON

Continued from page 2.

Old English Art at Vernay's

An unusually fine collection of English
XVIII century art objects was assembled
by Mr. Arthur S. Vernay during his recent
visit to England and is now on view at his
galleries, 12 E. 45 St.

The examples of oak dressers, mahogany,
walnut and satinwood furniture, and prod-
ucts of Adam, Chippendale and Hepple-
white, English porcelain dessert and tea
services, and also of Sheffield plate are of
special interest, while the collection of
English silver, including pieces dating from
1700 to 1800 is of equal importance.

Royal Worcester and Crown Derby are
represented by two remarkable services,
and other porcelains, comprising examples
of Spode, Pinxton and a Sevres dessert
service of much distinction, add to the value
of the exhibition. Another noteworthy item
is a rare Chelsea group of girl and boy
with corn sheaf and metal branches fitted
with porcelain flowers. There are three
Wedgwood and Bentley agate vases of much
beauty and several specimens of Venetian
glass.

The Countess Kasimir Djiekonska has
recently completed the portrait of Miss
Catherine Wilcox, a charming subject.
Painted with much sympathy. At her
studio, 1947 Broadway, she is now painting
Miss Nydia S. in a color scheme of gray
and purple, and a decidedly interesting
presentment of Mrs. George Van der Kley.

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Gilbert Gaul at City Club

Although a versatile painter, successful
in landscape, genre and portraits, as well
as his military subjects, Gilbert Gaul, when
invited to exhibit at the City Club, was
asked to show a group of the latter, since
it was through his war pictures that his
early reputation was made. These make a
good showing on the walls of the club's
galleries with their fresh color, dramatic
composition and sense of action. The can-
vases are, in the main, records of the Great
War, and in their pathos of action and sen-
timent testify to the artist's rare imagina-
tion with his technical ability. Good color
and careful drawing have always character-
ized his work, but these last works, broad-
ly painted and with their ring of sincerity,
are perhaps the best he has yet produced.
Of especial interest is his rendition of
"Music Hath Charms," which illustrates
the story, now so well known, of the young
German violinist who daily stood out in
"No Man's Land" and played his violin
while the armies of the belligerents ceased
their killing to listen for a time to the
strains of the music. In a trench in the
foreground some wounded "Tommies" relax
as their pain is mitigated by the art of the
boyish musician in the distance, while far
beyond the Germans have momentarily laid
down their arms. One of the pictures shows
a burning village from which refugees flee
in terror from guns and fire. Battlefields
are vividly depicted, hospitals with nurses
are in evidence, and soldiers gay and grave
are portrayed.

Painter-Gravers at Art Alliance

The third annual exhibition of the
Painters-Gravers of America is now on at
the galleries of the Art Alliance of America,
10 E. 47 St., until Mar. 29.

The display of black and white prints and
certain woodblocks in color is rich and
varied. Many of the print-makers are
represented and the showing has been ad-
mirably hung under the direction of Miss
Florence Levy of the Alliance.

Among the better known exhibitors are
George Bellows, Bolton Brown, Randall
Davey, Sears Gallagher, Anne Goldthwaite,
Ernest Haskell, Child Hassam, Eugene
Higgins, Troy Kenney, Allen Lewis, F.
Luis Mora, Jerome Myers, Joseph Pennell,
Rudolph Ruzicka, Albert Sterner and Ma-
honri Young. Further notice of the display
will be made next week.

Bookplates at Columbia

The American Bookplate Society is hold-
ing its fourth annual exhibition of con-
temporary bookplates at the Avery library, Co-
lumbia University, until March 31, open
from 10 A. M. to 4 P. M. daily. The object
of the exhibition is to advance the art of
the modern bookplate, but it also serves,
by a system of awards, to provide new-
comers in the field and prospective owners
with something tangible with which to sup-
plement their judgment in their choice of
design. The exhibition also furnishes the
means for a comprehensive study and re-
view of this particular artistic line of effort.

Ernest Haskell at Mussmann Gallery

Etchings, drypoints and engravings by
Ernest Haskell, including early and recent
work, are being shown at the Mussmann
Gallery, 144 W. 57 St., to March 31.

Mr. Haskell's work in black and white
enjoys a deservedly high reputation, and
his studies of tree forms are well known.
In the present exhibition they have aprom-
inent place and are characterized by
minutely worked out detail in every point.
Perfection of draughtsmanship and artistic
composition make each one of these tree
pictures a thing of beauty and a subtle
representation of nature, instinct with life
and character.

Leon Kroll is painting a portrait of a
woman at his studio, 252 W. 42 St. He re-
cently completed two nudes.

BOSTON

Arthur C. Goodwin, in his coming show
at the Guild of Boston Artists, will include
several figure paintings. Hitherto he has
been known chiefly as a landscape painter.

Dwight C. Sturges has been mixing up
lithographic experiments of late with his
etching work and the result will be shown
for the first time shortly at a Newbury St.
gallery. Dodge MacKnight's annual exhi-
bition of watercolors will open March 20
at a Newbury St. gallery.

Watercolors by William E. B. Ranken,
illustrating stately interiors of English and
American mansions, are on exhibition at a
Newbury St. gallery. Mr. Ranken is
happy in securing an individual atmosphere
in each of his pictures, and is always equal
to the representation of the elegancies and
intricacies of textures, forms and tones that
his specialty requires. Among the Ameri-
can subjects are the music room of Faulk-
ner farm, Brookline, and three interiors of
the Widener house in Elkins Park, Pa.
Small portraits by Miss Lucy M. Stanton
and small sculpture by Miss Elizabeth Ran-
dolph Royce are also on view at this gallery.

A special loan exhibition of drawings by
old and modern masters is on at the Fogg
Museum, Cambridge, until April 1.

F. W. Coburn, for a number of years art
critic of the Boston Herald, holds that posi-
tion no longer, it is understood.

E. C. Sherburne.

MONTREAL

At the Arts Club there is now on exhibi-
tion a collection of paintings by the late
Tom Thompson, of Toronto, a compara-
tively young artist, whose death was of
a tragic nature. An upturned canoe on a
lonely lake, and his sensitive disposition,
led to the conclusion that the sad occur-
rence was not accidental.

Thompson had been one of those who
felt that the tendency of Canadian land-
scape painters was too much in choosing for
their themes those parts of Canada that had
been long settled, and when the landscape
had taken on a British mildness, out of
keeping with the typical unbroken strength
of a new country. He sought, therefore,
that wild and rugged region about the
Georgian Bay in Northern Ontario, and
practically made it his home, as well as his
painting ground.

He approached his subject with a keen
sense of decorative effect, and made direct
statements of color schemes, forceful in
their intensity, although not forced beyond
the truths of nature. As paintings they
obviously do not attempt to render the
more subtle qualities of atmosphere. They
rely upon the line, and the pattern pre-
sented, and the virile note, in impasto pig-
ment, that suggests primal nature un-
touched by the hand of man. Early spring
and autumn seem to inspire his finest
effort, endowing with infinite charm such
homely material as a waste of rock and
swamp, friezes of ragged spruce, or birch
trees seeking a scant living from the meagre
soil on the rocks. Yet in a winter subject
he has given us a beautiful rendering of
snow-laden tall bushes, their branches bend-
ing in umbrella form, towards the spectator,
and long sun-shadows in foreground, form-
ing a most decorative effect.

One does not find the influence of any
particular school of painting in Thompson's
work, other than a possible similarity to
some modern Swedish art, where subjects
are of a like nature. This, however, would
be only coincidental, as Thompson's knowl-
edge of foreign painting was confined to
such casual exhibitions as might be seen in
Toronto. He was without training in the
strict sense; his inner vision alone guided
him. In his untimely death it is felt that
a genius in its first blossoming has been
lost to the community of Canadian artists.

Many of the pictures now on exhibition
have been loaned by private owners, and
others, not included, are the property of
the National Gallery.

A. D. P.

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HARTFORD (CONN.)

The Conn. Academy of Fine Arts will
hold its ninth annual exhibition in the
Annex of the Wadsworth Athenæum,
Apr. 14 to 27, inclusive. Contributors are
advised to send works of moderate size,
and not more than two works by each con-
tributor will be placed. The jury is com-
posed of Daniel F. Wentworth, Albertus E.
Jones, Mabel Bacon English, Frances Hud-
son Storrs, James G. McManus, Edward
Field, Joseph H. Greenwood, Guy C. Wig-
gins, Louis Gudebrook, Matilda Browne
Van Wyck and Harold Green.

The Charles Noel Flagg prize of \$100
will be awarded the sixth time for the best
work shown. The Dunham prize of \$25 will
be awarded the eighth time for the best
portrait shown by a man under 35. The
Hudson prize of \$25 given in memory of
the late Dr. William M. Hudson, for the
best work by a woman, will be awarded for
the sixth time.

PITTSBURGH

In the galleries of the Carnegie Institute
there will open on Founder's Day in April
an exhibition devoted entirely to the work
of Abbott H. Thayer, presenting a thorough-
ly representative group of his pictures.
Many private collections are being drawn
upon for the purpose, and the result
promises to be remarkable.

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ART AND BOOK SALES

Aubrey Beardsley Drawings

A collection of original drawings by Aubrey Beardsley, is now at the Anderson Galleries. Mr. Frederick H. Evans, of London, who collected these examples of Beardsley's art, was instrumental in getting the artist his commission to illustrate "Le Morte D'Arthur," and many of the drawings shown are the originals for this work. "Woman and Big Toad-stools," "Three Swans" and "How Tristan Drank the Potion" are characteristic examples of the artist's weird imagination.

There is a realistic drawing entitled "Two Figures in an Attic," well handled in wash and pen and ink, with a freedom showing that the genius of the artist lay not alone in sinuous lines and strange imaginings. "Hail Mary" is an early work done when Beardsley was still a clerk in an insurance office, and a portrait of "Rejane" is also rather unusual, done in red pastel and black ink. A few of the drawings are merely full page boarders, but they contain a wealth of decorative design.

Shown in the same gallery with the Beardsley drawings is the Miss Caroline Choate collection of colored mezzotints, with additions from various sources. The modern mezzotints of the collection are by S. Arlent Edwards, Sydney Ernest Wilson and other prominent engravers. Several of the French XVIII century mezzotints are of rare interest, and the American engravings include examples by H. D. Greenhead, E. M. Hester, Clifford R. James and F. G. Stevenson. These two collections will be on exhibition until their sale Mar. 20.

Simmons Paintings Sale

A collection of 270 oils paintings, formerly the property of Mrs. W. H. Simmons of Canandaigua, N. Y., with additions from other sources, dispersed at the Fifth Avenue Auction Rooms, on the eves. of Mar. 5, 6 and 7, brought a total of \$11,169.50.

The range of prices was fair; the highest, \$225, was paid by Mr. Burnett, for No. 231, "Breaking In," by Frederic Remington, 23 x 32.

Other pictures sold, with catalog number, title, artist's name, size, buyer and price follow:

- No. 136, "Evening," Bruce Crane, 9x13, S. Neumann, \$185.
- No. 242, "A Spring Morning in Belgium," Franz Van Leemputten, 26x32, H. Hegeman, \$117.50.
- No. 122, "The Port of Ostend," Theodore Weber, 13½x22, Henry C. Ryerson, \$100.
- No. 225, "Temptation of St. Anthony," Leon Herbo, 58x42, Mr. Jansen, \$140.
- No. 140, "Midsummer Landscape," Emile Lambert, 13x18, Arlington Galleries, \$85.
- No. 246, "Girlhood," Gustave Jacquet, 18x14½, Arlington Galleries, \$80.
- No. 105, "Ideal," Gustave Jacquet, 22x18½, H. D. G. Rohlf, \$75.
- No. 195, "Nocturne," A. P. Lucas, 25x30, A. W. Barr, \$75.
- No. 110, "Landscape and Cattle," Adolphe Charles Marais, 24x32, H. D. G. Rohlf, \$65.
- No. 113, "Vesta," Louis de Schryver, 24x30, H. D. G. Rohlf, \$60.
- No. 131, "Evening After the Shower," A. Wendmaier, 12x21, J. Rosenblatt, \$60.
- No. 209, "On the Ocean," James G. Tyler, 30x24, Mr. Burnett, \$57.50.
- No. 211, "Cats," Henrietta Ronner, 22x27, Mr. Filermans, \$55.
- No. 108, "Approaching Storm," Jules Dupre, 17x21, J. Rosenblatt, \$52.
- No. 127, "Morning Landscape," Jean B. C. Corot, 15x22, Weitenmeyer Bros., \$50.

Lai Yuan Art Object Sale

A total of \$19,017.50 was realized for the sale of Chinese works of art, including carvings in jade, amethyst, precious stones, wood, amber and ivory, also, potteries and porcelains, enamels, lacquers and paintings, consigned by Lai Yuan & Co., at the Anderson Galleries, on the afts. of Mar 7 and 8.

The feature of the sale, No. 335, Chien-lung lapis lazuli mountain carving, 8½ in. h., 13 in. l., was purchased by I. O. Folsom for \$725. Nos 376-7 to Chien-lung jade plants, 3 ft. 7 in. h., went to H. Counihan, agent, for \$1,100.

Other interesting items sold were:

- No. 308, Chien-lung carved jade temple, 23 in. high. I. O. Folsom, \$450.
- No. 300, pair Chien-lung jade dishes, 8 in. diam. I. O. Folsom, \$410.
- No. 301, Chien-lung white jade koro, 5 in. h. J. D. Kelly, \$400.
- No. 305, Chien-lung white jade vase, with cover, 12 in. high. R. N. Moore, \$325.
- No. 199, pair Kang-shi blue and white temple jars, 12½ in. high. Tonying & Co., \$280.
- No. 349, Chien-lung ivory parrot cage, on stand, stand 100 in. high. Tonying & Co., \$270.
- No. 307, Chien-lung jade mountain, 16 in. long. W. M. Wright, \$250.
- No. 303a, Chien-lung light green jade vase, with cover, 9½ in. Irving Berlin, \$220.
- No. 342, Kang-shi painting of Phoenixes, 73 in. by 43½ in. Mrs. H. Clews, \$210.

Aeronautics-Railroads Library Sale

A collection of rare books on aeronautics and early works on railroads formed by an English collector, dispersed at the Anderson Galleries Mon. aft., brought a total of \$7,329.

George D. Smith purchased the entire collection of works on railroads, Nos. 96-509, for \$5,500, and paid \$200 for No. 69, "The Oracle of the Arts (London, 1824)," rare publication on balloons, etc.

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NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

ARTISTS' EXHIBITION CALENDAR

CONNECTICUT ACADEMY OF FINE ARTS, HARTFORD, CONN.—Ninth annual exhibition, April 14-27. Exhibits received April 7 at the Annex of the Wadsworth Atheneum, Atheneum St., Hartford, Conn.

NATIONAL ACADEMY OF DESIGN, FINE ART GALLERIES, 215 W. 57 St.—Nineteenth annual exhibition, March 18 to Apr. 27.

NEW HAVEN PAINT AND CLAY CLUB, Yale School of Fine Arts, New Haven.—Nineteenth exhibition, April 1-20. Exhibits received March 21 at Yale School of Fine Arts, corner of Chapel & High Sts., New Haven, Conn.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Anderson Galleries, Park Ave. and 59 St.—Paintings of Hindustan, by S. Pyzee-rahamin. To Apr. 2.

Arthur Ackermann & Son, Inc., 10 E. 46 St.—Medallions in wax by Ethel Frances Mundy, to March 15.

Arlington Art Galleries, 274 Madison Ave.—Works by American artists, through March.

Arden Gallery, 599 Fifth Ave.—Small sculptures by Frances Grimes and Laura Gardin Fraser, with painted panels and Brocades. March 18-April 7.

Ardsley Studios, 110 Columbia Heights, Brooklyn, N. Y.—Japanese prints representing "Scenes of Barbaric Life," original lithographs by Fantin-Latour, and recent paintings by Albert Gleizes, one of the recognized leaders of the modernist movement in France, to March 31.

Art Alliance of America, 10 E. 47 St.—Third annual exhibition of The Painter-Gravers of America, to March 29.

Babcock Galleries, 19 E. 49 St.—Eighth annual exhibition of paintings by William Robinson Leigh. March 19-April 7.

Brooklyn Society of Artists, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.—Second annual exhibition, to March 24. In connection with this showing there is an exhibition of Thumb-box sketches. The Macosod Medal will be awarded by votes to be cast by active members.

Bonaventure Galleries, 601 Fifth Ave.—Paintings, engravings, autographs, busts, statuettes, etc., relative to American history. Through March.

Bourgeois Gallery, 668 Fifth Ave.—Modern paintings, City Club, 55 W. 44th St.—Pictures by Gilbert Gaul. To March 22.

Columbia University, Avery Architectural Library.—Ex Libris fourth annual exhibition. To March 15.

Daniel Gallery, 2 W. 47 St.—Recent paintings by Ernest Lawson, through March 22.

Durand-Ruel Gallery, 12 E. 57 St.—Paintings by Boudin, to March 19.

Ehrich Gallery, 707 Fifth Ave.—Colored monotypes by well known prominent American artists, including Steiner, Higgins, Prendergast, Sloan and Pach. March 17-Apr. 5.

Ferargil Gallery, 24 E. 49 St.—Works by Charles Rosen, through March.

556-558 Fifth Ave.—Under the direction of Mrs. Albert Sterner, paintings by Louis Kronberg, through March.

Lithographs by James A. McNeil Whistler.

Folsom Gallery, 550 Fifth Ave.—Paintings by Daniel Garber, to March 31.

Hotel Bossert, Brooklyn, N. Y.—Paintings by Alice Judson and George Pearce Ennis. To April 1.

Kennedy & Co., 613 Fifth Ave.—Fine prints, ancient and modern, through March.

Kingore Galleries, 24 E. 46 St.—American paintings and sculpture, to March 22.

Little Gallery—Antique Italian textiles; modern Italian glass and pottery.

Lotos Club, 110 W. 57 St.—Paintings from the collection of Charles L. Baldwin. March 22-25.

Macbeth Gallery, 450 Fifth Ave.—Annual exhibition of thirty paintings by thirty artists. Through March 29.

Paintings by Louis Ritman, recently returned from France, to March 22.

MacDowell Club, 108 W. 35 St.—Group exhibition until March 23.

Milch Galleries, 108 W. 57 St.—Paintings by Lillian Genth, March 17-29.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c., free other days.

Montclair Art Museum, Montclair, N. J.—Etchings and prints owned by the residents of Montclair. Through March.

Montross Gallery, 550 Fifth Ave.—Paintings by Horatio Walker, to March 29.

Musmann Gallery, 144 W. 57th St.—Etchings by Ernest Haskell, through March.

National Arts Club, Gramercy Park—Exhibition of war housings, to Apr. 1.

New York Public Library—Print Gallery (Room 321)—The War Zone in Graphic Art, including etchings and other prints depicting eastern France and Belgium during the seventeenth-nineteenth centuries.

Memorial exhibitions of etchings by J. C. Nicoll and wood engravings by Elbridge Kingsley. Wa: lithographs by Brangwyn, Bone, Pennell and Copley. Print Gallery (room 321) War Zone in Graphic Art.—Stuart Gallery (room 316): Master Ornamentalists.

Paint Box, 43 Washington Square South.—Paintings by F. Gerhardt Schwarz, and his wife, Gertrude Strunk Schwarz, formerly instructors in the Chicago Art Institute, through March.

Plymouth Institute, Orange St., Brooklyn, N. Y.—Paintings by James Weiland of the Poplar St. studios, lately at the Hotel Bossert. To March 31.

Salmagundi Club, 47 Fifth Ave.—Oils by members, to March 22.

Satinover Galleries, 27 W. 56 St.—Paintings by old masters and art objects.

Sherwood Studios, 58 W. 57 St.—Louis M. Eilsheim, M. A., early spring exhibition of his paintings to March 21.

Gallery of Miss Alice M. Swift, 11 E. 55 St.—Drawings, pastels, and dry points by Virginia H. Wood, until May 8.

Union League Club, Fifth Ave. and 39 St.—French figure paintings and American landscapes. To March 15.

Washington Square Exchange Gallery, 63 Washington Square South.—Sculpture and drawings by Gertrude Boyle. To March 26.

Whitney Studio, 8 W. 8 St.—Works by Malvina Hoffman and Arthur Crisp, to March 18, incl.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square South.—Large collection of old and modern paintings to be sold for account of whom it may concern. Thurs. and Fri. eves., March 20 and 21. Exhibition to date of sale.

The extensive and valuable stock of the N. Y. branch of the noted art publishers, Manzi-Joyant & Co., successors of Goupil & Co. of Paris. Afts., March 20, 21, 22, 24, 25, 26 & 27; eves., March 24, 25, 26 & 27. Exhibition to dates of sales.

The extensive stock of rare and beautiful antique textiles and embroideries of the widely known connoisseurs and "experts," Vitall & Leopold Benguiat, of N. Y. and Paris, now discontinuing both establishments. Apr. 7-12 inclusive, afts. Exhibition April 2 to date of sale.

Anderson Galleries, Park Ave. and 59 St.—The library of Robert Sedgwick, embracing a large number of books on Africa, China, India, Japan, and the Far East at large; Arctic and Antarctic exploration; historic sea tales, maritime adventures and yachting; Americana generally and many Rhode Island items, particularly biography and genealogy; books about book-plates; a considerable group of works on horses, polo and sport. March 17-18 afts. Autograph letters and documents relating to French history collected by the late Hon. George P. Marsh, and a collection of American historical letters and documents from various sources. The French collection contains many important autographs of statesmen, soldiers and rulers, including 14 Napoleon autographs. The American collection is strong in Revolutionary material, including letters from Benedict Arnold, Gens. Burgoyne, Jefferson, Lafayette, Lord Sterling, George and Martha Washington, and the Revolutionary correspondence of Robert Morris and General Greene, 54 letters. Mar. 19-20, afts.

Some 43 original drawing by Aubrey Beardsley, consigned by Mr. Frederick H. Evans of London, in whose possession they have been since they were made.

To be followed by a sale of colored mezzotints by S. Arlent Edwards, Sidney E. Wilson and other modern engravers, with a number of French XVIII century colored mezzotints, some of American interest, the collection of Miss Caroline Choate, with additions from other sources. March 20, evening. Modern etchings and lithographs collected by Hamilton Easter Field. Etchings by the Barbizon artists, by Mervon, Legros, Whistler, Cameron, etc. Lithographs, mostly by French artists of the XIX century, Isabey, Danmier, Delacroix, Raffet, Bernet, Noel, Fautin, Latour, Odilon, Redon, and a complete set of the scarce publication, "La Caricature," Mar. 21, eve.

Heartman's, 129 E. 24 St.—Rare Americana, Fri. morn., March 28, at 11 o'clock.

BOSTON, MASS.—C. F. Libbie & Co.—Part II, M-Z of the private library of the late Frederic H. Hedge, Brookline, Mass. Rare and curious books, poetry, Mother Goose, and other fables, Broadside ballads, art books, Shakespeare and other dramatists, old plays, emblems. Walton and Cotton's Angler, Wigglesworth's Day of Doom, 1673, rare third edition, and many books in fine bindings. March 26, at 2 P. M., and March 27, at 10 and 2 o'clock.

Part I, A-L of the private library of the late Frederic H. Hedge, Brookline, Mass., formerly librarian of the Public Library, Lawrence, Mass. Rare and curious books, old ballads, songs, chap books, minstrelsy, wit, humor, fables, emblems, early Amer-

ican and English songsters and broadsides. Collection of Cruikshankiana, and colored plate books by Rowlandson, phiz, Leech, etc. Rare old editions, classics, Aldine, Elzevir and Plantin presses, many in beautiful bindings. Wed. and Thurs., March 19 and 20, each day at 10 and 2 o'clock.

AUCTION EXHIBITIONS

Anderson Galleries, Park Ave. and 59 St.—Colored mezzotints by modern engravers. Fine French XVIII century colored mezzotints, including some of American interest. From the collection of Miss Caroline Choate, and from other sources. To date of sale, March 20.

Library of Robert Sedgwick. A comprehensive collection of books of travel, exploration and adventure, natural history, sport, biography, memoirs, and miscellaneous literature. To dates of sale, March 17-18.

Important French historical autographs collected by the late Hon. Geo. P. Marsh, and American historical autographs from various consignors. To dates of sale, March 19-20.

Beginning Mar. 14.—Lithographs and etchings from the collection of Hamilton Easter Field, to date of sale, March 21.

Chinese works of art. Sold to close the estate of the late Rufus E. Moore, with additions from the private collection of Mrs. Rufus E. Moore. Beginning Mar. 22 to date of sale, Mar. 27.

Ashmead Picture Sale

The sale of the pictures of the Henry B. Ashmead collection at the galleries of Samuel T. Freeman & Co., Phila., March 11, resulted in fair prices for most of the works, but not such as would break any records. Knoedler & Co. were the purchasers of Ad. Schreyer's "Bedouin Arabs" (48 x 75) for the highest figure of the sale, \$4,800. The same firm also secured a landscape by Munkacsy, "In the Forest of Fontainebleau" (46 x 75), for \$2,500, and a fine example of Alfred Stevens' "Farewell" (48½ x 36½) for \$525. "Sheep Entering the Barn" (26 x 21½), by Jacque, a typical work and unusually attractive, went to Mr. S. S. Laird for \$4,300. A characteristic example of E. van Marcke's "Cattle" (22½ x 33¼), was purchased by Mr. Felin for \$2,100; to the same buyer went Jules Dupre's "Afternoon in the Holland Meadows" (18 x 22), for \$1,900. Clapp & Graham secured another Dupre, "In the Meadow Lands" (13 x 20¼), for \$1,100; J. L. Gerome's panel, "An Arabian Steed" (21½ x 17¼), for \$875; "In Forest of Fontainebleau" (26 x 22), by Diaz, for \$2,100, and "Afternoon in Hyde Park" (43 x 72), by De Nittis, for \$170. Gustave Jacquet's panel (16 x 12), "Forty Winks," went to Col. James Elverson for \$160. "The Island of Billancourt" (15½ x 23½), by M. Rico, was purchased for \$400 by Dr. Bertollette of Reading, Pa. Another example of Jacquet, "Betsy," a panel (12½ x 9¼), and a panel (12 x 16), by Cesare Detti, "A Tie," went to Mr. Derbyshire for \$310 and \$425, respectively.

Mr. Frank D. Kane secured a fine example of Edward Moran, "Ocean Waves," painted in 1871 (24½ x 42½). The Rosenbach galleries purchased Milne Ramsey's "Nature Morte" for \$50, a fine still life, by the American master of that branch of art.

Buegeleisen Book Sale

The first session of the sale of fine books, Hebrew prayer books, Jewish publications, Hebrew prayer shawls, etc., comprising the stock of the late H. D. Buegeleisen, at the Anderson Galleries, Wed. aft., brought a total of \$3,330.30.

The highest price, \$216, was paid by George D. Smith for No. 130, "The Complete Writings of Victor Hugo" (Phila., n. d.), cabinet edition, one of 100 copies.

Other items sold were:

No. 70, "The Works of Charles Dickens," with the original series of illustrations by Cruikshank, "Phiz," etc. (Boston, 1892), 48 vols., Roxburgh edition. Smith, \$123.

No. 63, "The Masterpieces of C. Paul de Kock," translated by George Burnham Ives (Phila., n. d.), 20 vols., limited edition. Smith, \$115.

No. 11, "Antique Gems," from the Greek and Latin (Phila., n. d.), 13 vols., limited edition. Smith, \$110.

No. 81, "Romances," by Dumas (New York, 1893-1894), 48 vols., Smith, \$105.

No. 53, "The Writings of Mark Twain" (Hartford, 1899-1907), 25 vols., de luxe edition. J. P. Horn & Co., \$92.50.

No. 174, "The Complete Writings of Longfellow" (Boston, 1904), 11 vols., de luxe edition, one of 750 copies. Gabriel Wells, \$85.

No. 138, "The Works of Henrik Ibsen" (New York, 1912), 16 vols., Viking edition, one of 256 copies. J. P. Horn & Co., \$77.50.

Blackburne Collection Sale

Old laces, textiles, petit point, quaint English furniture, etc., assembled by Arthur Blackburne of London, sold at Clarke's Art Rooms, Thurs., Fri. and Sat. afts. of last week, brought a total of about \$15,000.

No. 583, three XVII century settees, covered with old point mosque, went to Leone Ricci for \$195.

No. 588, XVI century Spanish carved chest, 36 in. x 14½ x 55 in. H. O. Berg, \$170.

No. 591, pair XVI century carved oak doors. J. W. Baxter, \$160.

No. 600, Jacobean oak buffet, about 1650. Irving Cobb, \$85.

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Georges Hoentschel (1st Sale)

Works of Art, of Furniture and of Decoration,
chiefly of the 18th Century.

Oil Paintings—Sculptures,

Pastel by Perronneau—Decorative Paintings.
Works of Art of Extreme-Orient
Bronzes, French Goldsmith's Art of the
18th Century.Remarkable series of Ancient Seats.
Beautiful carved wainscots of the 18th Century.
Ancient Tapestries—Savonnerie Panels.
Sale after death in Paris: Galerie Georges
Petit, 8, Rue de Seze, on the 31st of
March, 1st and 2nd of April.
On view: 29th and 30th March, 1919.
Auctioneer: Me. F. Lair-Dubreuil,
6, Rue Favart, Paris.Experts: For Works of Art—M. Paulme,
10, Rue Chauchat; M. G. Lasquin, 11, Rue
Grange-Batelière; for Works of Extreme-
Orient—M. Andre Portier, 24, Rue Chauchat.BARON DENYS COCHIN'S COLLECTION
MODERN PAINTINGSby Corot, Courbet, David, Degas, Delacroix,
Goya, Manet, Puvion de Chavannes.
Sale in Paris: GALERIE GEORGES PETIT,
8, Rue de Seze, on the 26th March, 1919.
On view: The 24th and 25th March,
Auctioneer: Me. F. Lair Dubreuil,
6, Rue Favart, Paris.Experts: M. M. Bernheim Jeune, 25 Boule-
vard de la Madeleine; M. M. Durand Ruel, 16,
Rue Laffitte; M. A. Vollard, 28, Rue de
Grammont.

Oriental Rugs and Carpets Sale

A collection of antique and modern rugs
and carpets from Persia, Asia Minor, the
Caucasus and China, sold at the American
Art Galleries, on the 6th, 7th and 8th
brought a grand total of \$137,700.The leading price, \$7,100 was paid by
Otto Bernet, agent, for No. 393, Persian,
Kerman weave carpet, 35 ft. x 18 ft. 2 in.
The second highest price, \$5,600 was paid
by P. W. French & Co. for No. 394, Persian
Khorassan weave court carpet, 43 ft. 2 in. x
18 ft. 10 in.Other items sold were:
No. 381, Persian Lavehr carpet, 22 by 15 ft. P. W.
French & Co., \$3,400.
No. 383, Kashan court carpet, 21 by 13 ft. 9 in.
A. C. Israel & Co., \$2,600.
No. 392, Persian Kashan court carpet, 33 ft. 2 in.
by 12 ft. Costikyan & Co., \$2,000.
No. 265, XVIII century Chinese silk rug, 13 ft. 1 in.
by 6 ft. 4 in. P. W. French & Co., \$1,990.
No. 390, Persian Kurd carpet, 30 ft. by 13 ft.
P. H. Costikyan, \$1,600.
No. 253, Chinese Kang-shi rug, 11 ft. 8 in. by 6 ft.
2 in. D. G. Kelekian, \$1,550.
No. 313, XVI century Ispahan silk velvet drapery,
6 ft. 9 in. by 5 ft. 9 in. D. G. Kelekian, \$1,550.
No. 384, antique Sarakh carpet, 21 ft. 10 in. by
12 ft. 6 in. R. H. Lorenz, agt., \$1,300.
No. 389, Persian Kurd carpet, 27 ft. 3 in. by 13 ft.
10 in. G. Towne, \$1,250.
No. 261, Chinese Chien-lung rug, 8 ft. 6 in. by 5 ft.
3 in. N. M. Nicholls, \$1,220.
No. 370, Persian Yezd court carpet, 18 ft. by 14 ft.
P. W. French & Co., \$1,200.
No. 371, Persian Yezd court carpet, 17 ft. 6 in. by
14 ft. 2 in., companion to preceding. P. W. French &
Co., \$1,200.
No. 211, Persian Kerman carpet, 21 ft. by 14 ft.
E. A. Manning, \$1,175.
No. 336, XVII century Indo-Ispahan rug, 12 ft.
7 in. by 9 ft. 9 in. R. H. Lorenz, agt., \$1,125.
No. 216, Persian Kerman carpet, 21 ft. 4 in. by 14
ft. 4 in. E. A. Manning, \$1,075.
No. 363, Persian Kerman carpet, 15 ft. by 13 ft.
6 in. Henry Lockhardt, Jr., \$1,050.

Huntington Americana Sale.

Americana (Part X), from the library of
Henry E. Huntington, sold at the Ander-
son Galleries, Thurs. eve., Mar. 6, brought
\$17,610.35, for the 241 items.George D. Smith paid \$2,000, the highest
price of the sale, for No. 95, "The Principal
Navigations, Voyages, Traffiques and Dis-
coveries of the English Nation," by Richard
Hakluyt (London, 1599-1600), 3 vols., with
rare Molineux-Wright map and Bridge-
water bookplate.The second highest price, \$1,810, was
paid by the same buyer for No. 76, "The
New Testament," by John Eliot (Cam-
bridge, 1661), rare first edition in fine con-
dition.

Other interesting items sold were:

No. 223, a volume of four rare tracts on Virginia,
New England, and Carolina, lettered "Historical
Tracts," by John Lederer, Increase Mather and
Thomas Ash (London, 1672-82). Smith, \$1,400.No. 53, "Virginia's God be Thanked," Charles
Copland (London, 1622), rare first edition, with
Church bookplate. W. M. Hill, \$1,010.No. 121, "Plain Dealing; or, News from New
England," Thomas Lechford (London, 1642), rare
first edition copy in good condition, from the Halsey
library. Smith, \$650.No. 129, "Ode Recited at the Commemoration of
the Living and Dead Soldiers of Harvard Univer-
sity," James Russell Lowell (Cambridge, 1865),
scarce first edition with presentation inscription by
Lowell. Smith, \$610.No. 159, an anonymous document relating to the
objection of the inhabitants of the State of New York
to being taxed for the support of the English govern-
ment (New York, 1713), with rare William Bradford
imprint and Church bookplate. Rosenbach Co., \$610.No. 106, "Description ac delineatio Geographica
Detectionis Freti," Henry Hudson (Amsterdam, 1613),
rare, with Huth bookplate. L. C. Harper, \$500.No. 18, "Silk Culture," John Bonoeil (London,
1622), rare first edition, and one of the earliest pub-
lications relating to the subject of silk culture; the
Stevens-McKee-Church copy, with bookplate. Smith,
\$435.No. 130, "The History of the Late War in North
America" (London, 1772), rare work, with all the
maps; the Griswold-Brayton-Ives-Church copy, with
bookplates of the last two. Smith, \$405.No. 241, "The Strange and Delectable History of
the discovery and Conquest of the Provinces of Peru,
in the South Sea," Augustin de Zarate (London,
1581), first edition in English. Smith, \$400.No. 133, "Voyages," Peter Martyr (Paris, 1532),
rare, the first collection of voyages printed in French;
the Halsey copy. Smith, \$325.No. 158, "New Netherlands," written by a Men-
nonite on behalf of some person, imploring his assist-
ance (1662), rare, with Hoe bookplate. L. C. Har-
per, \$325.No. 82, "Voyages," Luke Foxe (London, 1635),
rare original edition; the Thomas Harrison-Halsey
copy, with bookplate of the former. Smith, \$310.No. 110, "Voyages," Thomas James (London, 1633),
rare first edition, with E. D. Church bookplate.
Smith, \$300.

Hunter Japanese Prints Sale

The Frederick W. Hunter Japanese collec-
tion, including prints, books and ivories,
sold at the Walpole Galleries, Wed. eve.,
brought a total of \$14,229.The highest price, \$975, was paid by Mr.
Osborn for No. 204, a Kiraraye or mica
ground print, by Sharaku, important, as an
association item. Another Kiraraye, by Sha-
raku, No. 200, went to Fukushima Co., for
\$800.

Other items sold were:

No. 87, "Musume and Her Maid Leaving the Bath
House," Harunobu. Fukushima Co., \$525.No. 83, Hosoye triptych, Kiyomitsu, Kiyotsune,
Harunobu. Yamanaka Co., \$400.No. 84, "The Flute Players," Harunobu. Fuku-
shima Co., \$400.No. 108, Urushiye, or lacquer print, Kiyomasu.
L. V. Ledoux, \$385.

No. 202, "Actor," Sharaku. Yamanaka Co., \$350.

No. 64, "Great Wave of Kanagawa Inlet," Hoku-
sai. K. Matsuki, \$325.No. 93, "Girl Welcoming Her Lover," diptych,
Harunobu. Yamanaka Co., \$200.

Ames-Sterling Library Sale

Early English literature, incunabula,
library sets and Mss., including literary
property of the late Gov. Oliver Ames of
Massachusetts and the late John W. Ster-
ling of New York, were sold at the Ameri-
can Art Galleries this week.At the first session, Tue. aft., a total of
\$5,610.25 was realized for the 264 items
sold.No. 15, "American Statesmen," edited by John T.
Morse, Jr. (Boston, 1898-1900), 32 vols. B. Harris,
\$275.No. 188, "The Writings of John Burroughs" (Bos-
ton, 1895-1916), 19 vols. G. Wells, \$180.No. 38, "The Iconography of Manhattan Island,"
I. N. Phelps Stokes (New York, 1915-6), 2 vols.
E. D. North, \$165.At the second session, Tue. eve., a total
of \$5,910.50 was obtained for the 265 items
sold.No. 354, "Egypt and the Holy Land," David Rob-
erts (London, 1842-9), 6 vols. Henry Lockhardt, Jr.,
\$290.No. 360, "Encyclopaedia Britannica" (Cambridge,
1910-1), 11th edition, 29 vols. Henry Lockhardt, Jr.,
\$265.No. 339, "Biblia Sacra Latina" (1462), the first
bible extant with date and printer's name. L. C.
Harper, \$260.No. 286, "The Works of Dickens" (London, 1873-
1876), illustrated by George Cruikshank and others,
30 vols. James B. Rock, \$255.At the third session, Wed. aft., the 264
items sold brought a total of \$4,839.25.No. 604a, original MS. of Poe's "Hans Phaall"
(1834-5), 20 pages. L. C. Harper, \$770.No. 751, "The Writings of Henry David Thoreau"
(Boston, 1896), 20 vols., MS. edition. A Swann
agt., \$375.No. 729, "Lives of the Queens of England," Agnes
Strickland (Phila., 1902-3), 16 vols., royal edition,
limited to 39 copies. G. Wells, \$200.No. 540, "The Work of Moliere" (Paris, 1773), 6
vols., illustrated copy of first issue. F. W. Morris,
\$140.At the fourth and concluding session
Wed. eve., the 356 items sold brought a total
of \$1,317, making a grand total of \$17,677
for the complete sale.

WITH THE ARTISTS

At her Sherwood studio Helen Watson
Phelps has just completed a portrait of Mr.
Stuart Henry, the author; a good piece of
character work. She also painted recently
an exceptionally fine head of Miss Leonara
Smith, a vivacious subject.Gerome Brush has left his Sherwood
studio and has gone to Palm Beach, Fla.,
where he will be the guest of Mrs. H. C.
Phipps, of whose two children he will make
portrait busts. He will return in April.Harriett Phillips spent last summer and
autumn at Westport, Conn., where she
painted a number of outdoor subjects, fig-
ures and landscapes. Always a good
painter, her work of late has greatly ad-
vanced.Harley Perkins, the Boston artist, was a
recent guest at the National Arts Club.Carle J. Blenner is painting an attractive
portrait of Mrs. Barnes Newbury.

EXHIBITIONS OPEN SUNDAYS 1-5 P. M.

EXHIBITIONS AND SALES AT THE
ANDERSON GALLERIES

PARK AVENUE & 59th STREET, NEW YORK

¶ To be sold Thursday night, March 20, at 8:15.

43 ORIGINAL DRAWINGS BY
AUBREY BEARDSLEYTHE FAMOUS COLLECTION OF
FREDERICK H. EVANS OF LONDONThese drawings were received by Mr. Evans direct from the artist, and their
sale is an event. Beardsley originals are excessively rare and such an oppor-
tunity as the present cannot again occur.

¶ Also to be sold Thursday night, March 20, at 8:15.

34 COLORED MEZZOTINTS
THE COLLECTION OF MISS CAROLINE CHOATE
WITH OTHER COLLECTIONS

¶ To be sold Friday night, March 21, at 8:15

MODERN ETCHINGS AND LITHOGRAPHS
THE COLLECTION OF
HAMILTON EASTER FIELDEtchings by Meryon, Whistler, Cameron, etc., and lithographs mostly by
French artists of the 19th Century, Delacroix, Raffet, Fantin-Latour, Redon
and a complete set of "La Caricature."

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at the HOTEL BOSSERT

Hicks and Montague Streets

BROOKLYN

Sidney Dickinson, who spent some years
teaching in the Minneapolis art school, has
returned to N. Y. to make it his permanent
home. The work of this able painter has
received so much praise from artists and
critics within the past few years, that he
doubtless will find a warm welcome in all
art circles.Arthur Crisp is completing one of the
largest Batik decorations ever attempted in
this country, a commission from the Hotel
Dupont at Wilmington, Del., where it will
hang in the men's lounge. The size is
16 x 9 and the subject is Oriental in design,
tone and costumes, and is called "Hospi-
tality." He will hold an exhibition of re-
cent oils at the Whitney studios beginning
Feb. 25.Miss Emily Hatch gave a tea at her
studio, 62 Washington Square, last week,
to show a recent portrait of Col. Roosevelt.
It is an unusually characteristic present-
ment, considered by his friends to be an ex-
cellent likeness and a good work of art as
well.W. C. Emmerson has recently returned
from Chicago, where he held a successful
exhibition of a group of landscapes. The
beautiful color and rare sentiment of this
artist's work was so much appreciated in the
Middle West that every canvas was sold,
and in consequence a club was formed called
the "Emmersonians." Every new purchaser
may become a member. Happily for the
artist the organization is growing. He has
taken a studio at 1947 Broadway where he
will remain for the winter, and where some
excellent examples of his work may be seen.S. Mary Norton recently completed an
excellent portrait of Martha McCulloch
Williams, the author, at her studio, 1947
Broadway. The work is spiritual in expres-
sion, delicate in tone and in every way a
pleasing canvas.

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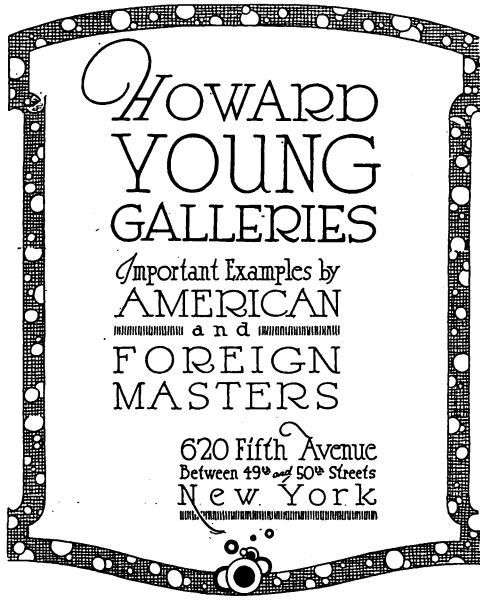
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